

The closing of the second circle in the life of an autonomous-aesthetic phenomenon: In any discussion of the adverbial aspects of creation in general and of the length of that period of time between the moment when the potential creator takes up his or her instruments of form-ation in order to transform a nonautonomous-non-aesthetic phenomenon into an autonomous-aesthetic phenomenon and the moment when an artwork-in-progress becomes a completed work of art (the moment when the creator puts down his or her instruments of form-ation) in particular, it must not be forgotten (1) that the creator in question whatever his or her medium can not transform a nonautonomous-nonaesthetic phenomenon into an autonomous-aesthetic phenomenon in a given medium at a faster or slower rate of speed than the medium in question will allow (however much he or she may want to) (2) that for each medium there is a minimum and a maximum rate of speed at which formalization (transformation of the word into flesh) can be carried out (3) that some of those nonautonomous-nonaesthetic phenomena which announce themselves to potential creators at first closings are completely formalized (transformed into autonomous-aesthetic phenomena) in less time than is required for the planet earth to rotate once on its axis whereas some are not. It would be virtually impossible for example for a writer to write down or to dictate in final form a work such as Doctor Faustus of Thomas Mann or La Chartreuse de Parme of Stendhal (no matter to what extent those nonautonomous-nonaesthetic phenomena which announced themselves to Mann and Stendhal respectively at first closings were mentally transformed into autonomous-aesthetic phenomena at the time when Mann and Stendhal respectively took up their instruments of form-ation) in less time than is required for the planet earth to rotate once on its axis. Similarly Die Meistersinger von Nürnberg of Richard Wagner Symphony No. 5 in C-sharp Minor of Gustav Mahler The Saint Lucy Altarpiece of Domenico Veneziano (c. 1445, tempera on wood panel, Galleria degli Uffizi, Florence) La Grande Jatte of Georges Seurat (1884-1886, 81 1/4" X 120 1/4", Art Institute of Chicago, IL) Day and Night of Michelangelo Buonarroti (the former begun perhaps in 1524, marble, length 185 cm.; the latter marble, length 195 cm.; both in The Medici Chapel, San Lorenzo, Florence) Beatrice of Cusance, Princess of Cantecroix and Duchess of Lorraine of Sir Anthony Van Dyck (c. 1635, 82 1/4" X 47 7/8", The Royal Collection, Windsor Castle) Syndics of the Cloth Guild of Rembrandt van Rijn (1662, approx. 6' 2" X 9' 2",